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zulesen, es später noch einmal vorzunehmen. Auch die oben aufgedeckten Beziehungen zu den Räubern beweisen dass die Meinung unserer Faustforscher, in der ersten Weimarer Periode sei am *Faust* nicht gearbeitet worden, hinfällig ist, wie denn ihre ganze Urfaust-Chronologie sich mir bei meinen Arbeiten als ein Kartenhaus gezeigt hat.

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THE ARRAIGNMENT OF PARIS AND SIXTEENTH CENTURY FLATTERY

Prof. F. E. Schelling, in a note on *The Arraignement of Paris* (*Mod. Lang. Notes*, VIII, 207), suggested that Peele's converting the story of Ate and the golden apple into an elaborate compliment to Elizabeth probably owed its inspiration to the lines in Gascoigne's *Vanities of Bewtie*:

"This Queene it is who, had she sat in feeld
When Paris judged that Venus bare the bell,
The prize was hers, for she deserved it well."

There are, however, other "suggestions" for the compliment. Indeed the device seems to have been almost a common-place of sixteenth century flattery.¹ Creizenach (*Geschichte*, IV, 45) has recently pointed out that in 1569 Lucas de Heere in a picture at Hampton Court represented Queen Elizabeth standing triumphant before Juno, Minerva and Venus who, we are told, are "beschämt und überwunden" in the presence of so much beauty. And Reyher (*Les Masques Anglais*, 390) and Creizenach (*Geschichte*, 45) have both noted in connection with *The Arraignement* Udall's pageant prepared for the coronation of Elizabeth's mother in 1533. This ingenious little "show" was exhibited "at the Little Conducte in Chepe Side in maner and forme following:" Mercury sent from Jupiter presents a golden apple to Paris which the latter is to award to the most

beautiful of the three goddesses. Juno promises him the best of "all riches and kingdoms" to decide in her favor. Pallas promises "incomparable wisdom," Venus "the fairest ladie that on erthe is." Paris decides in favor of Venus, but with the words,

"Yet, to be plain,
Here is the fouerthe lady now in presence,
Most worthie to have it of due congruence,
As pereles in riches, wit, and beautee,
Whiche are but sundry qualities in you three,
But for hir worthynes, this aple of gold
Is to symple a reward a thousand fold."

This last idea is taken up and elaborated in "The Conclusion of this Pageant pronounced by a Child," wherein it is stated that a worthier reward awaits Queen Anne in the form of "a crown imperiall with glorie ymmortall." At the departure of the Queen a "balad" was sung in which Anne is again assured that of all ladies she is most deserving of the gift, but as the golden ball is too "lowe and bace" for her worthiness it will be presented to Venus. Yet in spite of all this, it appears that the ball was actually presented to Anne in the name of the three goddesses. This is brought out in the descriptive words of Leland² accompanying Udall's verse and in the contemporary accounts of the pageant. The description printed by Wynkyn de Worde (Arber, *Eng. Garner*, II, 48) mentions "a costly and rich pageant; whereat was goodly harmony of music and other minstrels, with singing. And within that pageant were five costly seats wherein were set these five personages, that is to wit, Juno, Pallas, Mercury, Venus and Paris; who having a ball of gold presented it to her grace [Anne] with certain verses of great honour; and children singing a ballad to her Grace, and praise to all her ladies." Hall's account (*Chronicle*, p. 802) is very similar. Before the three deities stood Mercury who "in the name of the iii goddesses" gave to the Queen "a balle of gold devided in thre, signifying thre giftes ye

¹ For an interesting case of a later use of the "conceit" see Phoebus' song in III, i of *The Maydes Metamorphosis*.

² The Pageant, etc., is printed in Nichols' *Prog. of Eliz.*, ed. of 1805, Vol. I, p. xv; Furnivall, *Ballads from Manuscript*, I, 379-401; Arber, *Eng. Garner*, II, 52-60.

which thre Goddesses gave to her, that is to saye, wysedome, ryches and felicitee." Holinshed (*Chronicle*, III, 782) copies Hall.

With these accounts should be compared a much earlier one, for it appears that the "show" was not original with Udall. When Elizabeth's aunt, Margaret, the daughter of Henry VII, was married in 1503 to the Scots King, she was received at Edinburgh with great ceremony. In one pageant an angel presented to her the keys of the city; and near the town cross "was a Scarfawst [Scarfawlt?] maid, wher was represented Paris and the Thre Deessys, with Mercure, that gaffe hym the apyll of gold, for to gyffe to the most fayre of the Thre, whiche he gave to Venus" (Leland, *Collectanea*, Ed. of 1770, IV, 289). We can rest assured that the apple was presented with the understanding that Margaret really deserved it, for otherwise such a pageant on such an occasion would have been without point.

Now if we must find a suggestion for Peele's flattery, where shall we turn? His device differs pretty widely from the earlier ones. One may raise the question, too, whether he ever saw the manuscript containing Udall's production. But the same question also arises in connection with Gascoigne's poem. Hall and Holinshed were well known, as no doubt was Wynkyn de Worde's account of Anne's coronation; and it is certainly more conceivable that their descriptions, bald though they be, are abler candidates for suggestion than is the general statement by Gascoigne. At least it is reasonable to suppose that interested as he was in pageants and pageantry, Peele certainly knew through some source or another—perhaps an account more detailed than any mentioned above—the devices at Anne's coronation or at the reception of Margaret into Edinburgh. To me, however, the significance of Udall's show at the little conduit and the pageant of the unknown Scot lies not in their direct connection with Peele's production, but in the fact that long before *The Arraignement* the same classic material had been used to compliment the mother, and no doubt the aunt, as extravagantly as it was later used, in a different and more effective manner, to tickle the

vanity of Elizabeth. The nature of the device is, I feel, such as might have occurred independently to various poets during a century of classicism and flattery.

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LONGFELLOW AND SCHILLER'S *LIED VON DER GLOCKE*

When Longfellow's *Building of the Ship* was published, his friends recognized in it a close relationship to Schiller's *Lied von der Glocke* which, as they well knew, was so much admired by the American poet. It is not at all necessary to offer proofs of this admiration. His acquaintance with Schiller's work was of early date, and he read it repeatedly with his classes in German at the university, and always with keen delight. His own poem is related to Schiller's in both spirit and form, but chiefly in spirit.

The central bond of both poems is the detailed description of the production of a masterpiece by a master and his workmen. Furthermore, this masterpiece of craft has in each case a symbolic meaning. In the one is symbolized the American Republic riding the stormy political seas of the ante-bellum period, when prophets were not wanting on both sides of the Atlantic, who foretold the destruction of democratic institutions in the impending crisis; in the other the peace of Europe after the wild orgies of the French Revolution.

The German poem has, however, a series of pictures of human life in its typical forms from birth till death, all associated directly with the functions of the bell. The American has but a single episode of this kind, the story of the love of the ship-builder's daughter and his apprentice, yet this is broken up into a series of pictures, such as: the betrothal, the maiden standing before her father's door watching the work, the twilight scene where the maiden rests her head on her lover's breast, her form used as the model for the image carved by her lover